



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

most important American tapestries are those woven for definite positions in private residences and public buildings, from which they could not be dislodged for exhibition purposes. Consequently the failure of the exhibition to consist entirely of master-

pieces, and to seem harmoniously assembled and well hung, must be attributed not to lack of good will or fine accomplishment on the part of the makers, but to circumstances beyond their control and inherent in the nature of their industry.

FINE ARTS AT THE SAN DIEGO EXPOSITION

BY MARK S. WATSON

ENTIRELY aside from such commercial benefit as may have accrued from world's fairs of the past, there has been given to the fine arts a distinct stimulus through their instrumentality. To the World's Columbian Exposition, Chicago probably owes in very large part its subsequent interest, her artistic development as demonstrated by the Art Institute of Chicago most notably, and in very strong measure by the great lake front improvements which have been going on almost steadily since that time. In the field of architecture the Chicago fair struck a note which certainly has not been equalled since then and it probably never will be equalled again in the constructions of expositions. The pity of it is that of the "Majestic White City" scarcely anything now stands. The Seattle fair, while not approaching Chicago in magnitude, introduced one interesting feature; viz., the permanency of certain of the buildings. The San Diego Exposition has retained this idea, and many of the structures will stand long after the Exposition has become a thing of the past. So far as magnitude is concerned, San Diego, of course, made no attempt to rival Chicago, neither did it make any attempt to rival San Francisco, whose Panama-Pacific International Exposition opened a few weeks after the San Diego Exposition.

But aside from the permanent features, San Diego has contributed to world's fair architecture one of the most important ideas which world's fair history has chronicled—the development in the United States of the Spanish-Colonial school. Because of the dominance of the architectural splendor at San Diego, this feature is worthy of considerable study. The mention of "Spanish-Colonial" stirs in the

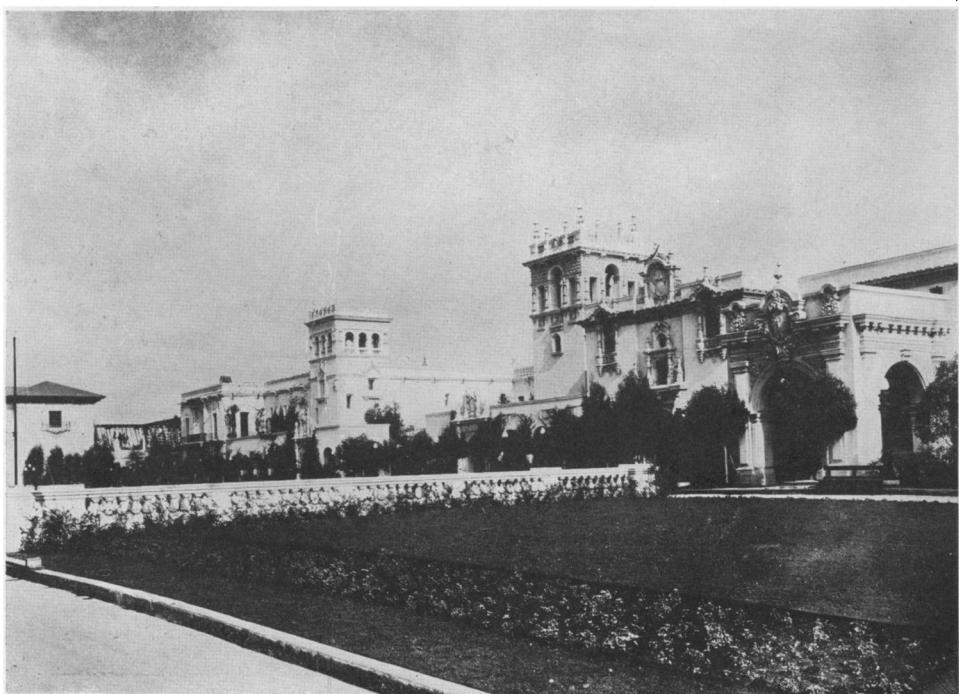
mind of the layman a recollection of California mission architecture, and not a few visitors to the coast have gone to San Diego expecting to see the missions rebuilt at the Exposition grounds. They have seen excellent types of the mission but they have seen a great deal more, for the Spanish Colonial includes vastly more than the mission type of architecture.

The discovery of the New World by Christopher Columbus can be considered, of course, as the start of Spanish development in the west. It was only a few years later when Balboa came to the mainland and in rapid succession, there came Cortez, Pizzaro, Coronado and other conquistadores, bringing with them a rabble of soldiers and common adventurers. The history of their exploits in Central and South America, in the course of which they managed to strip the Aztecs and Incas of the enormous wealth that the ancient red men had piled up, is fairly familiar with every one who knows anything of early American history. Much less is known, however, of the artistic development which followed the early conquests and went hand in hand with the later economic development, such as it was. For a long time Spain had been dominated by the Moors; against the Moors were pitted small states in the Spanish peninsula, none of them strong enough to offer any effective opposition to the Oriental people. At length came the marriage of Ferdinand and Isabella which united two of the strongest principalities and rallied to their support other small states. This was the beginning of the end of Moorish occupancy and domination of Spain. In a very short time the new Spanish monarchy had thrown practically all of the Moors out



IN THE BOTANICAL GARDENS

SAN DIEGO EXPOSITION



ACROSS THE ESPLANADE

SAN DIEGO EXPOSITION

FROM A LOGGIA OVERLOOKING EL PRADO

SAN DIEGO EXPOSITION



of the peninsula, but before throwing them out had taken pains to deprive them of everything which the Spanish conquerors could seize. The Moors carried with them a good deal of movable property, but left behind them their palaces and the greater part of their wealth. Up to that time the Spanish people had subsisted in the most meagre way; the country was wretchedly poor and the people who inhabited it were consequently poverty-stricken. There were no great buildings to speak of, other than those which the Moors had built and controlled absolutely. Thus a people whose opportunities had not made possible the development of taste were suddenly endowed with more wealth than they had any idea existed. It was somewhat of a benevolent despotism for a time and the wealth stolen from the Moors was really fairly well divided among the Spanish conquerors, geographically at least.

Equipped with this vast wealth, the Spanish people proceeded to spend it in such a way as to get the greatest possible display, thereby showing that the nouveaux riches are by no means a present-day development. The only difference was that instead of putting the money into paintings and yachts, automobiles and extravagant dinners, the Spaniards put it into something where they thought the display would be as great as anywhere else, viz., into residences and semi-public buildings. Before this wealth had been assimilated, there was going from the new world a still more colossal amount in the form of the metals stolen from the American Indians, and before that wealth had been assimilated, there had begun the tremendous flood of American products which the Spanish settlers were developing and sending home. So much for economic conditions in this field.

Now take into consideration what was happening to the adventurers who had followed the Spanish leaders into Central America. In order to maintain discipline, the leaders had allowed their soldiers to take just about what they chose from the treasure caves that they uncovered. Thus ordinary soldiers suddenly became equipped with an enormous amount of convertible securities. Having lived a little time in America, most of them decided to go back

to Spain and spread their wealth before their former acquaintances, and thus there started the movement back to Spain. Arriving there, the veterans proceeded to make a much more lavish display than had been made by their companions that had remained in Spain. It is generally understood that Cortez was entirely illiterate; that is certainly true of most of his lieutenants and practically all of his common soldiers. It is not to be wondered at that architecture went mad. There were no artisans or artists in Spain at the time, for there had been nothing to encourage them. Hence the newly endowed Spaniards sent to Italy and obtained real artists; they sent to France, even to Germany and to Greece and to the Orient. It was a time when architecture was particularly florid anyway, and under the encouragement of the wealth which the Spaniards were willing to lavish on their building, and under the further impetus of a shocking taste which would not be gainsaid in view of the fact that the owner of that taste also owned the funds, Spanish architecture developed into probably the most extravagant forms which architecture has ever seen. Out of this sprang the Spanish Colonial.

The conquistadores soon discovered that they were not picked up by their old acquaintances as they expected to be; they found that there was a profound distinction between castes on the Spanish peninsula and the old aristocracy refused to have anything to do with the newly rich soldiers. It was only natural that the great majority of these soldiers consequently decided to return to America where they were held in more respect, largely because of the force of arms. And thus began another big movement across the water. In America for decades there were no artists or architects whatever. There were not even skilled artisans. The soldiers had spent in Spain only sufficient time to note the extraordinary change in the appearance of their old cities. Previously they had seldom seen the outside of a single good building, and as the only good buildings of that day were churches and cathedrals, it was unlikely that they had ever seen the inside of any; but impressed as they were by the violent beauties which they



WESTWARD IN EL PRADO

SAN DIEGO EXPOSITION

had seen during their brief stay, they carried a hazy recollection back to America with them and in the cities of new Spain proceeded to build structures as nearly as possible like those which they had just left. There were no plans to work from and only the hazy ideas which the Spaniards were able to present to such architects as they found. Moreover there were no skilled

artisans whatever, and all the buildings had to be erected by Indian labor. Enough is known of Indian skill from the ancient cities which have been unearthed in recent decades to know that the Indians did have a great deal of artistic ability, but it is entirely impossible to suppose that they could have jumped into the new field of work and imitated the white hand

with any degree of accuracy. The detail was sloughed almost without exception. In general lines Spanish architecture was imitated with a fair degree of accuracy, but on close examination, a wide difference is seen. Then, too, there is another element in the buildings of almost pure Indian design which were constructed. It is interesting to note that because of the constant passage of ships between the New and Old World, this Indian architecture was even carried into Spain. Interesting examples can now be seen there.

In the city of Guanajauto in Mexico, there is the church of San Miguel, which from a distance of half a mile bears a most extraordinary resemblance to a pure Gothic structure of the Old World. When one gets within a few rods of it, he sees that it is very far from pure Gothic for the detail is purely Indian. This cathedral was designed and built by Ceferinco Gutierrez, an almost illiterate architect who never had been outside of Mexico and probably never had seen a plan of a Gothic building, much less any detailed plans. It is fair to presume that a rough sketch of some Gothic structure was made for him by some fairly intelligent white man, and from this rough sketch the Indian architect did his work. It is perhaps as good an example as can be given of the difficulties under which Spanish architecture was transplanted to the New World and made into what is now known as the Spanish Colonial. As to the school itself, enough has already been said to indicate that it includes features of almost every known school of architecture, from the severe Roman to the ornate Chirugueresque. Thus there is a limitless field from which to draw. By the use of untrained architects and artisans, the fine detail of all these schools of course was lost, but as a substitute for detail there was introduced a fresh crispness and vigor which the old classical schools never possessed.

When San Diego began making a general plan for the Exposition, it was recognized that the architecture must be of an extraordinary sort because of the fact that San Francisco, although it had entered the field of 1915 exposition work later than San Diego, had already gained sufficient funds to make it quite apparent that the northern exposition would be a colossal affair.

Instead of trying to rival San Francisco in size, San Diego very sensibly decided to build an exposition which should be not the largest ever built, but the most unique and the most beautiful. In the opinion of the artists who have visited San Diego, the purpose was fulfilled. The gorgeous beauty of the grounds impresses one at the very outset. Instead of traveling through the poorer sections of the city and approaching the Exposition over unsightly railway tracks as has been the case at more than one world's fair of the past, one reaches the San Diego Exposition by passing through one of the finest residential districts of the city, through a splendid open parkway, a portion of the great 1,400-acre reservation, and across a majestic viaduct, on to the mesa where the Exposition Beautiful is built. This viaduct is worthy of special attention for it stretches slightly over a thousand feet, rising 135 feet from the surface of the pool in the depth of the Canyon Cabrillo. The viaduct is constructed with seven of the rounded Spanish arches, closely related to the ancient Roman arch, and gives a taste of old Spain at the very outset, even in its name—the Puente Cabrillo, for all the streets and plazas and gardens of the San Diego Exposition are accorded Spanish names. The whole idea is based on the fact that for the discovery of San Diego and for its much later settlement Spain was responsible. The history of what is now the western part of the United States started at what is now San Diego back in 1642, when Cabrillo came. It was continued actively in 1769 when there came Fray Junipero Serra, the first of the padres. It was from the old mission of San Diego de Alcala that stretch out to the north the historic chain of Franciscan missions, many of which are still standing and constitute the most interesting link between the hazy days of the padres and the commercial present.

At the end of the Puente Cabrillo, just past the administration building, is a great stone gateway, modeled after the gateways of an old Spanish city, and just beyond it the Plaza de California, on one side of which rises the majestic cathedral structure of the state of California; on the other side, its arms projecting in the form of cloisters,

is the Fine Arts building of the pure California mission type. In the crypt is a typical Franciscan mission of the old days, equipped with relics selected from Spanish and Mexican churches. The cathedral structure is particularly worthy of note.

the top is a statue of Serra; at the right a full length statue of Cabrillo, surmounted by a bust of his patron, Carlos V; at the left is a full length statue of Viscaino, who came in 1602, surmounted by a bust of Phillip III; below are busts of Vancouver,

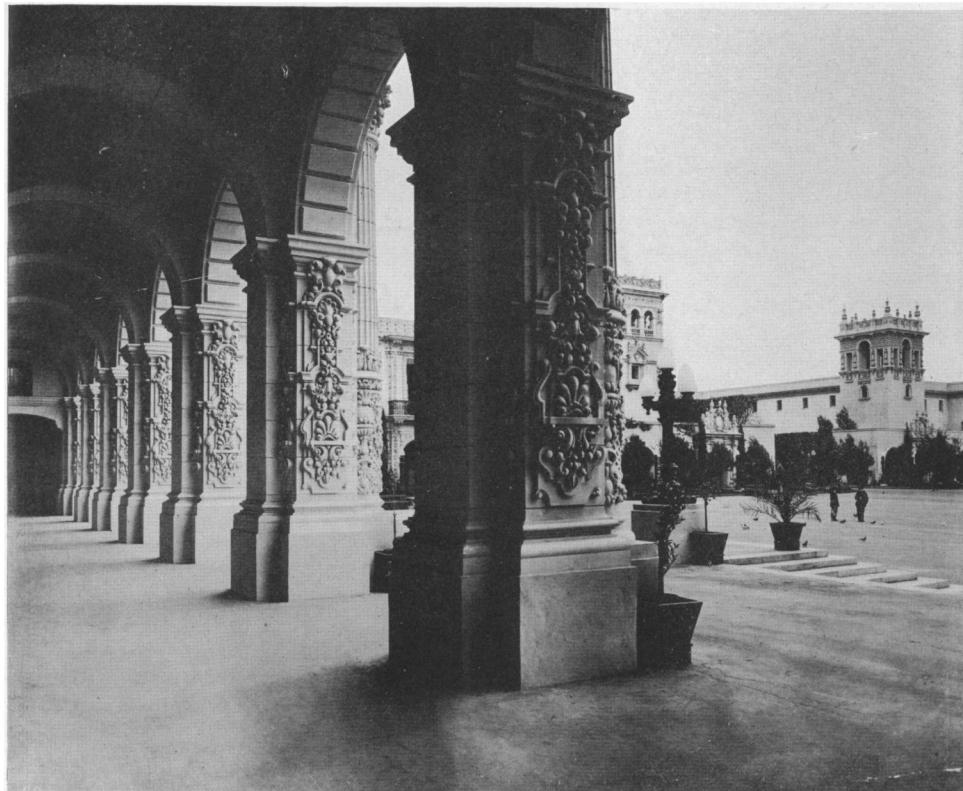


THE SACRAMENTO VALLEY BUILDING

SAN DIEGO EXPOSITION

The great tower can be seen for miles at sea and miles back in the fertile valleys which stretch eastward to the mountains and south to Mexico, only twenty miles away. About the great carved mahogany door is the elaborate frontispiece which accurately portrays the most striking events in southern California history. At

the first British explorer, and Portola, the first Spanish governor. Near the base are full length statues of Fray de l'Assumption, the chronicler of the Viscaino party, and Jaume, the first white martyr of the Franciscan mission period in California. He was butchered by the Indians at the old mission of San Diego and is



FROM THE SACRAMENTO VALLEY BUILDING

SAN DIEGO EXPOSITION

buried today in the midst of the olive orchard which the priests set out and which still contains many fruitful trees. Down toward the sea is the last of the giant palm trees which the padres set out at that early date, waving almost over the great cross constructed only a few years ago out of tile of which the ancient presidio was built. Thus at the very start the visitor finds two dominant types of Spanish Colonial architecture.

Away off over one of the canyons is the New Mexico building which is for the most part a replica of the ancient mission on the rock of Acoma in New Mexico, a curious structure which partakes quite as strongly of the Indian as the Spanish in its make-up. Down the Prado or main street is a typical mission structure of a later period. Down the esplanade is a building rather typical of the municipal structures found in many Mexican cities; there are urban and rural palaces; there are great sanctuaries in

whose towers and Carmelite belfries swing the old mission bells. An infinite variety is offered by this school and the opportunities have been well seized by the artists. Extensive use is made of the Spanish balconies draped with rugs and ornamented during most of the day by dainty Spanish señoritas answering to the serenades of gaily costumed troubadours who sing from the lawns beneath the balconies. These Spanish singers and dancers play a most important part in supplying atmosphere for the Spanish city which has been built.

In the Plaza de Panama is a great flock of more than two thousand pigeons, now so tame that no visitor who looks as though he might have corn concealed about him can miss having several of the birds swoop down and light on his shoulders. This feature, of course, is strongly reminiscent of St. Marks at Venice, but stirs equally strong recollections of certain of the squares in Andalusia.

Most of the credit for the Exposition must be accorded Mr. Frank P. Allen, Jr., director of works, who had charge not only of most of the buildings, but also supervised the landscape architecture surrounding the buildings and stretching down into the canyons. The California building and the Fine Arts building are the work of Bertram G. Goodhue of New York.

A little discussion of the landscape architecture is advisable as calling attention to something which is not only quite as important as the work on the buildings, but also can be considered a part of the whole building program. As one stands on the Puente Cabrillo, he can look up or down the canyon and in the distance see a rugged ridge of red earth from which springs only a sparse growth of sage and cactus and greasewood, generally classified under the term of chaparrel. On close examination he finds the surface is baked hard by the sun and is almost impervious to the roots of any save those sturdy survivors of the desert country. Less than four years ago the entire park was of this sort. When Allen took up the work at San Diego, his first job was to dynamite practically every foot of soil on the mesas and in the canyons. The soil was then plowed and harrowed and fertilized and before it had time to bake hard again, there was set in it the most amazing variety of flora that world's fair history has ever seen. From the depths of the canyons, along the side of the viaduct rise Italian and Monterey cypress; a little further are great clumps of eucalyptus and acacia, each of which families has something like two hundred members. There are, of course, palms in great varieties and pepper trees, familiar to all who know southern California at all. The cedar, the eugenia, the araucaria, the magnolia, melaleuca, the pittosporum and the pines in an almost infinite variety form the background for the wonderful blanket of color supplied by blooming trees and shrubs and flowers, interspersed with such great care that the impression persists that all of this growth is natural, and only he who knows the tremendous difficulties under which the landscape artists worked has any idea of the enormous amount of work which was done. Over arcade clammers some bloom-

ing vine, possibly the rose or the clematis or jasmine, sometimes the bignonia with its brilliant orange, often the giant bougainvillea sometimes with its superb purple, sometimes with its curious red color.

Back of the arcades and between the buildings lie quiet patios or broad spreading gardens in which there is an amazing jungle of natural growth in brilliant colors. Off from the gardens through pergolas stretch paths which lead the visitor on to verdant lawns set with clumps of varicolored trees and shrubs. One whole section of the mesa is devoted to a pepper grove, entirely without buildings and intended solely as a resting and loafing place for the easterner who never knew what real midsummer comfort was until he came to southern California, and discovered that there it was always cool.

Even the commercial exhibits are helped out by California flora. This is most notably the case with the farming display, an important feature of which is the citrus orchard where orange and lemon and other citrus fruit is growing the entire year. Across from this is the model intensive farm with a dainty little model bungalow in the center and myriad flowers decking the paths and trellises which lead one into the purely farming section of this interesting reservation.

The frontispiece of the California building probably is the most interesting from the standpoint of sculpture. There are similar offerings, on the east wall of the Varied Industries Building, but sculpture at San Diego of course, is of a minor sort. It was felt that the Panama-Pacific International Exposition would come close to fulfilling 1915 requirements in this field. The same is true in some measure of the display of paintings, which was limited to the works of the following eleven painters: George Luks, Joseph Henry Sharp, Maurice Prendergast, William Glackens, Guy Pene Du Bois, John Sloan, Childe Hassam, Robert Henri, Ernest Lawson, George Bellows and Carl Sprinchorn, all of whom, save the last, contributed several examples.

Within the California building is another collection of paintings and sculpture, intended mainly to give the visitor an idea of the country from which came the amaz-

ing relics of Maya civilization which fill the California building. This collection together with the donations from the United States National Museum will remain in San Diego as a portion of a great permanent museum which is the most important heritage from the Exposition. The sculptures are largely the work of Jean Cook-Smith and Sally James Farnham. The paintings are principally those of Carlos Vierra. There are also of course genuine relics of the Maya city of Guatemala and elsewhere. In the Indian Arts building is a graphic series of panels of southwest Indian life

by Gerald Cassidy. The photographic art also plays an important part in the displays of Indian photography by Reed and Curtis. In the Women's Headquarters is a considerable collection from the brush of the late Donald Beauregard, loaned by the painter's patron, Mr. Frank Springer of New Mexico.

The San Diego Exposition has contributed most importantly to architecture. There is an impression that the effect of this renaissance of the rich school of the Spanish Colonial will persist for many years to come.

A GIFT FROM FRANCE PRESENTED TO THE AMERICAN PEOPLE

A COLLECTION comprising eighty-two pictures by prominent artists of France has been presented by the people of the French Republic to the people of the United States as a token of appreciation of the action taken by American citizens toward relieving the distress occasioned by the European war. This collection has been placed and will remain in the custody of the National Gallery of Art and is now on view in the National Museum at Washington. It comprises works in water color, crayon, red chalk, pencil, pen and ink, pastel, charcoal and India ink.

The list of those who have contributed to this collection is long and will be found to constitute the honor roll in art in France today. No single school or group is exclusively represented; there are works by academicians, tonalists, impressionists, post-impressionists and modernists. The majority are sketches some of which were probably made as studies, but for this very reason they have extraordinary interest and value. The drawings by the old masters of the Italian Renaissance are now the most prized possessions of public museums and private collectors. These drawings presented by the French people to the people of America are the works of the masters in art of France today. Such drawings and sketches are of a peculiarly intimate and personal character and in some respects represent the genius of the

artist even more than his finished works. Among the painters represented are Harpignies, Leon Bonnat, Carolus-Duran, Francois Flameng, Jean Paul Laurens, Leon A. Lhermitte, Joseph Bail, Besnard, Cottet, Menard, Lucien Simon, Alfred Philippe Roll, the aged President of the Societe Nationale des Beaux Arts; Henri Martin, Le Sidaner, Maufra, Raffaelli.

Not only have painters, however, contributed to this collection, but illustrators, cartoonists, engravers and sculptors as well. Among the first may be mentioned Jules Cheret. Among the sculptors who have contributed no less distinguished names are found than Rodin and Mercie, each of whom has sent a figure sketch.

Quite a number of the drawings have timely significance, representing battle scenes and pictures of warfare. One or two of the sketches were in all probability made in the trenches. Indeed not a few of the artists represented are at the present time at the front. Others have given to the ranks sons and brothers. It is for this reason the more remarkable that the collection could have been made.

Probably at no time has a nation received a more gallant gift. Undoubtedly it should be and will be prized and cherished. To all this collection must have interest, but to students of art it will ever be of incalculable value.